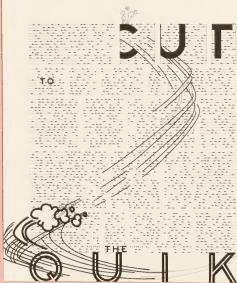
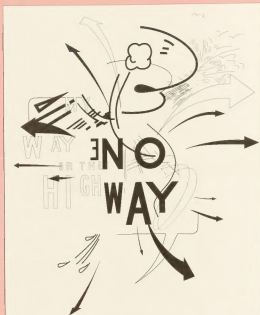


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WE WILL ALL HAVE ONE FIFTEEN

HYPERNATURAL-EVERY-QUALIFIER-AND-STEREOTYPIZED-
better or worse, scientific or other kinds of labeling are inescapable. And
likely needs" right. I wear my "Galileo" badge on my sleeve; I like it
there. I first encountered labeling of my work as Galileo in the Arts
School, of all places. Yeah, all the STUFF teacher like "bear my work
look like Galileo and school design? Sure, I can see all the differences
scientific manner-but actively repulsive subversion-between my work and
that of my friends and classmates, but is the big reason of things, it is
really not different." Will my work look as "Galilean" to you? As I
going to be tested on this? But I'm not interested in having my ideas
get; I've packed it all up homologically and design time and dropped this
whole experience into an entirely new channel? To continue how my work
will sit in how I want not off a chaotic reaction.

being identified as a **WOMAN** designer, while the most obvious of labels, **the heart** (which is **scarce** of design), I haven't even wanted to think about gender and how it relates to the design field—I'll not wear them, and frankly I've started having to deal with it. But I've been getting this issue of *Enigma* together, I've gone through a helluva shopping spree as we also regard the issue of women's "design" is just isn't that easy to get a finger on some of these things. For example, why does a purveyor of feminism pierce an off, and in another situation, a "Matissean" female's all encompassing "feminism" has become a "Matissean" one thing, and with finger-wagging and jabbing. What my friends and I think and feel, how we *design*, are an integral representation by their part of feminism with a cap "E". It began as a vague post-poster by a group from reading too much too much too much, reading too much too much too much and now I feel more than a little restless.

Within these pages you'll find interviews and conversations with some friends whom I adore and find very useful. A note at the beginning I wouldn't mind hanging out with until 3 a.m.



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 郵政特准掛號認爲新聞紙類 郵政總局登記證：第100號 郵政特准掛號認爲新聞紙類
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BEN EXPOSE PARTOUT

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Letter to the Editor

Dear Sir,

I have read with interest the article by Dr. J. A. J. H. van't Hof-Grootenboer et al. (1) on the use of the *in vitro* test for the detection of the presence of the *Salmonella* enteritidis phage type 4 (SE4) in eggs. The authors state that the test is not specific for SE4 and that it may give false positive results. I am writing to you to inform you that the test is not specific for SE4 and that it may give false positive results. I am writing to you to inform you that the test is not specific for SE4 and that it may give false positive results.

Yours faithfully,

Dr. J. A. J. H. van't Hof-Grootenboer

Laurie Haycock Makela

MINNEAPOLIS
WEDNESDAY,

9:29-9:37 P.M.

Laurie: You and I keep just mixing work with other—your book like *Walker Art Center* design director questions almost the same day I moved from Minneapolis to go to Walker. If anyone, you're legendary at Walker.

Laurie Haycock Makela: (chuckles) I'm sure, in a variety of ways. I HAVE TO CALL YOU BACK. I NEED TO KICK SOME PEOPLE OUT OF THE HOUSE.

We've had so many people over—Scott (Laurie's husband, P. Scott Makela) is making a video. This is kind of the last of it—we've had people from out of town staying here and people coming over to see the video all week. And then trying to put our daughter, Carmela, to bed in the middle of all that.

E: Yes, I'll talk to you later, then. Bye.

LME: Bye.

1 P.M.

LME: Dr. H. Jeffrey Plasket, a music video director from Detroit, came for a week to work on a video with Scott for *Vibe* Records. Do you know their music?

E: Yeah.

LME: Well, we've listened to one song of theirs about nine thousand times (chuckles). The great thing about Plasket is that he likes to work with graphic designers. I think he's probably a closet graphic designer—he really looks at design and all advertisements and such. He collages things together and mixes them in with the band dancing. It's really cool.

E: Is he the guy who did the *U2 Rattle and Roll* video with Ed Teller's work splited in?

LME: Yeah, and he's worked with Rick Valicenti and Barry Deck, too. He and Scott are in a groove and they work together really well. It's been fun, like a work party, for the last week.

E: So what are you doing your entire album? (Laurie's vocals are featured in the afterhours set in "HARVEST.")

LME: (chuckles) I like that question! It just takes so much energy to engineer all this stuff. Scott played all the instruments on "Cometbus" and he used to do all the engineering, too. Now he works with Keith Lewis who is better than him at some of those things. I love being a part of what he does. He really helped me, too, recognizing my singing voice.

E: You have a great voice.

LME: (chuckles) Well, thank you. It just amazed me to hear that because I really never attempted to sing until after I turned thirty. Scott had a lot to do with that—it's just fun to make music with him. I'd love to make a recording, but the mechanics of putting music together (right now—digital) music—the engineering and so forth, are pretty sophisticated and it takes a lot of energy, too. It's one of those activities in which I like being in the sidelines saying, "Yeah!" I get a big kick out of just having something to do with it.

E: You a fan from way back. Joe Raposo and on play your tape when we were working together at *Asipaper*.

LME: Really? We really respect Jan's work and taste in music. Quiet and mild-mannered Jan would always pull out the most radical recordings. There are two or three people whose opinions mattered to Scott and one of them was Jan's. When Scott started making music and Jan was digging it, that was very encouraging. He was a very early fan.

E: If it were's Joe Rap, I'd still be doing parties in a basement somewhere.

LME: You know, five, six, six people who have worked in our studio at the Walker started with him and they were consistently the best. He question about it. It's a phenomenon. When we interview for interns—designers from all over the country—Jan's students are by far the best, in terms of a specific kind of attention to detail and sensibility. And I say, "Oh thank you, Jan." He's got a really good sense of what it takes to lead a good life, too. He sees what a certain degree of ambition can bring, like a larger sphere of clients, and he could have those clients, but he chooses to design and go fishing, too. He's being profiled in a fly fishing magazine—you'd expect a design magazine, but not.

E: Is being a designer a "lifestyle" choice now, what with the sleepless nights and never enough sleep in the day?

LME: Having Carmela definitely expedited our lives. Everything becomes much more systematic—the really gives my life a central organizing factor. That's probably something I really needed. Before I left Los Angeles, there was so much disarray. Clients in one direction, teaching in another, I was living in yet another—I literally felt like I couldn't get off the freeway. It just felt that way: you get on the freeway and you can't get off. I'm glad I didn't have a baby when I was living there. I just turned thirty-seven in July. I'm enjoying getting older because, hopefully, you don't do as many totally stupid things.

E: How do you do it? How do you balance being a designer and being a mom?

LME: (chuckles) Well, one thing I've been doing lately—like last night, no two nights in a row—is getting up at three in the morning, so I'm a little spaced during the day. I go to bed early when we put Carmela to bed and then I get up in



the middle of the night," because that is the only time when Scott's not awake, she's not awake, or a job isn't drilling at me. I've come to really savor these really weird hours; it's become a rather peculiar pattern.

One thing I've got at the Walker is that everyone who works with me is really competent, really good, and in general, they love their jobs. So that makes my job easier. I depend on the staff to do their thing and vice versa. Part of the pleasure of my job is working with a lot of different designers. When I first started there, everyone was saying, "Oh, you're going to run that sweat shop? And how are you going to do it with a baby, too?" and all that blah, blah, blah...

But it's like this: I have a child and I have to drop her off at daycare in the morning and pick her up at six p.m.—that's just the way it is. We get up in the morning, we eat, get dressed and I do my best to get out the door. But that is the best I can do. Time is not rigid at the studio—it's really loose around the edges, because I don't want any time constraints for myself either. At the studio, we generally work 9:30/5 or 10 to 6-ish kind of hours, but everyone kicks

in and does late nights when they have to during certain demanding periods. And I get up at three a.m. when I have to, too. But the general feeling is that this is not a sweatshop, people have other lives—people have breakdowns because they broke up with someone or my daughter gets sick and so forth. We try to stay pretty realistic about these things. Within reason.

E: All this and your office just was a ton of stuff, too?

MM: (Laughs) Ohmigod. It's pretty hardcore. We've got a lot of deadlines. Every week we have lists in three point type with all the projects for that week—who's designing what, who's editing, who's doing this and who's doing that. Sometimes there are forty-seven things listed that we just have to keep cranking on, they all have to go out at the same time. It might be just a little sign to do, but on the same list is a three hundred page catalog. We're all pretty fast on our feet, but in order to not make everyone go insane, I try to be a little loose about time.

E: What's going to fill the void left by the closing of *Design Quarterly*?

MM: We're working on that. At one point, the community noticed that Mickey (MICHELLE FRIEDMAN, FORMER WALKER ART CENTER DIRECTOR) wasn't here anymore, that things had started to look different and what did that mean? Then we closed *Design Quarterly*...

Kathy Katbrech (KATRECH) is a creative director, tolerates ambiguous situations, ambiguous design—she's doesn't feel the need to make everything safe with graphics or programming; she's got a pretty expansive way of looking at things. I've been inspired by her leadership. And I'm amazed at how cohesive things are actually becoming, all things considered. I am most excited by an exhibition proposal I've recently been given the "go-ahead" on for 1995. It's about creating a model for interactive fiction and design—new narrative forms, digital book forms and networking. There's a lot of potential in the air.

E: Is her handed to change there for a while, too, you think?

MM: Yeah, yeah. (Laughs) Mickey and Martin (FRIEDMAN, FORMER DIRECTOR OF THE WALKER ART CENTER) would be the first to agree, too. They stopped away to let the place refresh itself.

E: Why is the place being a little less than cordial?

MM: There's a lot of nostalgia for the Friedmans. Which is completely normal. And maybe some of the things we're doing are funny and should be questioned. The community is very involved in what we're doing at the Walker and feels some ownership for what happens here. I'm still getting to know the Twin Cities audience. It's a funny combination of liberal and not liberal—I tend to get into "microworlds" at the Walker and start to think that everybody in the world is like the people I work with, and that's just not true.

E: The leaders you're giving at the *Imaginarium*, "Neo Ego: The Underground Masculinity in Graphic Design," has stirred up a lot of discussion. What does "Neo Ego" mean?

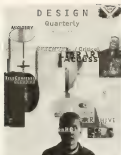
MM: It's an idea I'm working on; it's still in process. But the way people are responding, I'm starting to realize it could go anywhere. I've just been blown away by the response I've received—people have been quick to answer. I had a challenging conversation with April Grelman about her reading on the topic. Kathy McEay sent a six page article she's working on and Zuzana Licko sent me a response immediately. Caryn Aaga sent me slides of a number of women's work and Sheila Levant de Beleville banged out a long, beautiful letter. And to see, at the very least, the ease at which this dialog has started and wanted to begin is very interesting. It's not a new dialog by any means, but the players are different, there's a new gathering around the table.

OH, MY GOD'S CRYING—SHE'S OUTSIDE—HOLD ON...

BT, (PHONE RINGS) OH, WAIT A SEC, OK? I HAVE TO ANSWER THE OTHER PHONE.

E: "Neo Ego." Well, there are male models of "ego": competitive, wanting to be singular, cutting off the competition and so forth. I'm imagining an ego that's more inclusive, more sharing, a compassionate sensibility. It creates an environment for dialog. Teaching, in its best sense, is "Neo Ego." Some people outside of our circle might think

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ISSN 0011-9086 VOL. 48, NO. 4, 1994
 DESIGN QUARTERLY
 VOL. 48, NO. 4, 1994



With the male junkie, it wasn't quite the same thing. April has a passionate consciousness about gender in design that begins with, "I have never been a feminist."

E: I know, it's tricky. I just picked up the new *Mr.* and it has a cover story about feminism that really annoys me. Feminist feminism just doesn't represent me or my friends anymore.

JM: Oh I know, and it's boring, too.

I'm also interested in showing some of the more gender-bending work, like the work of Allen Hari—stuff that you'd expect to be designed by a woman—and the work of a woman at Warner Bros. who does some really nice "leather-girl" work. Look, could we have another installment of this? I'm just really tired and rattled.

E: OK, golly, I *do* like it's lower out there. OK, Ray, thanks for work. Goodnight.

JM: Bye.

THURSDAY
 12:12 PM

E: Hi, I'm calling for Leslie—if this is still a good evening to chat, please give me a call back. OK? Thanks. Bye.

12:15 PM

F: Scott Makela Hi! Well, I'm just calling on behalf of Leslie. She just crashed with Corvino and didn't even wake up when the phone rang. She's been up at 2 and 3 am every night. I don't think she'll get back to you tonight. It looks like she's really out for you, right?

E: Ray, that's alright. I'll talk to her tomorrow, then.

FM: OK. Well, have a nice night. Say hello to everyone there.

E: OK, I will. Bye.

WEDNESDAY 12:12 PM

JM: Hi. Do you want to talk now? Are you ready?

E: Yes, as ready as I'll ever be. OK, here goes: Is the interview at *Frankweek* [Lauren Ray: Hi] you mentioned a reaction against making really complex newspaper and a return to direct, and what you mean "flat-footed," almost *Modernist* work. Are you still working toward that? Do you find your work more complex or simpler now?

JM: I really do still feel exactly the same way as I did then, except I find that the very simple, "flat-footed" approach can render on being uninteresting. I'm aware of that and surround myself with people in the studio who take very different approaches to their work, up as to keep a balance of sorts. I keep the "baseline" of things fairly simple, so that to the right or the left of what we're doing, there is a simplicity, no fills, not a lot of tricks going on.

Agencies are so varied and there's so much complex information—the Walker programming runs the gambit from the most eclectic and difficult to fun family programming. I feel that having a common language, a simple language of few words, is a good approach to working on these projects. I let the adjunct designers fill in all the gaps or "dialects."

Scott's challenge is to lay in so much, it then becomes a matter of when to decide it's time to stop, exactly how much stuff to put over one word before you can't see the word anymore? I went in precisely the opposite manner, I always think about a way to consolidate information or simplify and direct it so it appears

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that there's hardly anything to wade through to get to the total result. Clarity is absolutely part of my job.

My challenge is to do that and still make it worthwhile. There are times when a piece is probably less exciting; it might not be the most brilliant thing, visually. So when it works, the brilliance is that you can make it work. I don't think about it in terms of "Oh, it's back to Modernism." I couldn't possibly do that, since we live in a completely different world, a different context. The meaning of simplicity now and its meaning in terms of Modernism are very different.

I don't put Modernist restrictions on myself, saying "Oh this is the appropriate typeface" or "The type must line up in this particular way," for instance—these are not my rules. But, yes, my answer to your question still remains the same.

E: Even so, your most simple pieces still do have just "handwriting."

Lee: Obviously everything is a choice, whether I make something a little bit bigger or not, which typeface I choose and so forth. When I'm really doing my best, all these little choices add up to something that has finesse and some kind of beauty or provocation. When it's all working, I hope it conveys something about my personality as well.

The Modernist aesthetic goal was to be objective and inflexible—I hope that my simple choices are not completely "objective" choices, which I don't think they are. But they can be mistaken for that.

The designers who work in the world of complexity and layering and density are on the other end of "almost is." It's almost a mess, it's almost incoherent, it's almost dumb. Scott works on that edge—it's so extreme. I think my choices of simplicity and his choices of complexity are equally extreme—we are both working on the edge of making things really dull or insanely incoherent.

I think that's why I love living with his aesthetic; we both learn a lot from each other's "side-of-the-mountain," so to speak. It always amazes me that we tread such different paths. Sometimes I think we can do it because we live together, and that the part of what I love about design is something he can play off. And he's amazed at the fetish for detail I have—he admires the different qualities in my process. We learn from each other.

It comes down to how we like to spend our time alone. With Scott, the CD ROM's going, the stereo is playing, cables are everywhere, Carmela's in the background and there's a friend on the phone—that's his idea of a really great hour. ~~For me, I like a darkened room with only one thing in front of me to think about. How I like to spend my time gets translated into my work.~~

Kalper: Is this your first interview?
Sami Kato: The first one that will be read.

K: Really?

SK: Barbara Glaser and I appear in a sidebar in the August '81 issue of *Flow* magazine. We were interviewed by Janice Duggale, I of Two Twelve Associates! for her on-line "virtual conversations" because of our beautiful collaboration designing the '93 '95 CalArts catalog. We saw digital files back and forth via modem, FedEx and fax, and we spent brief moments in each other's studios throughout the duration of the project. Theoretically we could have worked evenly "longer the lines," but we valued our concentrated hands-on work sessions and the opportunity to see each other.

K: Now, with that particular project, I have a hard time figuring out exactly who did what.

SK: I'm glad you say that, because we feel very strongly that it's difficult to claim individual authorship for any single part of it. I think that collaboration, in the best circumstances, can really strengthen work. And we've just been notified by CalArts that we will

design the next catalog as well.

K: A good collaboration really "stir up" in a nice way. I tend to go through the usual experience of doubt and treacher every time I sit down to design something. My quest for it is to work with someone who has an actively different working process and who takes as much time to look at a work I just made and say, "That looks really bad" and your work does it not from there.

K: YEAH, LIKE A FRIEND WHO WILL TELL YOU SOMETHING'S STUCK BETWEEN YOUR TEETH.

K: Of course, there are assassin and assassin-to-working with someone . . .

SK: And there's ego, too.

K: Yeah. So, anyway, what did you do before grad school?

SK: I was living in New York and working at Ballantine books, a division of Random House. I was the copy editing manager for their mass market book list. So, I have pretty good spelling skills! I love books. I love reading and the thought of someone getting to work with books was a dream of mine. I didn't realize what that meant, dealing with mass-marketed books as opposed to what one would normally choose to read. Not that some of the books weren't interesting, but the job had become more about schedules, deadlines and tracking the who-own editors, freelance copy editors and proofreaders. It was quite a learning experience. My taste hasn't changed since then either. I think I still work the same hours now as at least there's some consistency in my life.

K: I know! I'm a slacker compared to you.

SK: And you study design in school?

SK: No. I went to Harvard College and majored in visual and environmental studies, with a concentration in printmaking.

K: You were a self-taught designer before attending CalArts?

SK: I didn't do any design other than elaborate cards on major holidays. That was the full extent of my design and typography experience. A freshman seminar taught by Janet Abramowitz on "The Book and the Printed Book" stimulated my interest in the book as beautiful object by introducing me to the incredible collection of historic books and artists' books at Harvard's Houghton Library. Still, it was a long time before I even thought about doing typography. For my senior thesis project, I made a folio of Wallace Stevens poems, *Five Arabians*, illustrated by abstract woodcuts with the text printed on separate, letterpress type set. I am, at the Bow & Arrow Press, that was my initial foray into typography.

K: How did you happen to go on to CalArts?

SK: I needed a change and I wanted to return to a quiet field, maybe something related to work I'd been doing as an undergrad. At the time, I was wondering about what I should do next because I felt a little stuck. I told my friend and former teacher Janet Abramowitz that I was considering going into graphic design, even though I wasn't exactly sure what that would entail. Janet introduced me to Katy Hormans, who advised me to apply to CalArts or RISD. Katy had been a classmate of Lawrence Wild, who is now a CalArts partner and CalArts instructor, and was at that time the director of the graphic design program at CalArts. Since I had always dreamed of working at CalArts, CalArts attracted me. And it helped that a good friend was currently enrolled in the Experimental Animation Program there. For me, CalArts was like Tombriggan or at least the opposite of New York. So I guess it was sort of serendipitous that I applied to CalArts.

K: CalArts is a pretty mythological place. For the idea of "California" is so alluring and glamorous! Still, for me, pale trees, the beach and every single day is beautiful. And I don't know to do anything more than pay rent to be "California dynamic."

SK: And very different from the Northeast! Anyway, I got with Lawrence and was accepted into the program at CalArts. My first year was extremely difficult but rewarding. It was a painful transition to leave a position with a lot of responsibility that I felt confident about and to enter unknown territory with no traditional design training and no design production skills. The CalArts Mac lab in '87-'88 consisted of 56s only—I think the two Mac IIs came later, and most students would generate type that would then be manipulated on the stat camera or photo copier. I remember using a glue stick and Ed Fella introducing me to the hand mixer. I don't remember when things really started to register, but it was sometime in the second semester of my first year when I thought to myself, "I'm going to survive." Having a strong literary background



LOS ANGELES, FRIDAY 8.20.93 8 PM

THE KID (1978)

made up for these technical deficiencies in the end. I'm really glad I went to Caltrans. It was one of those few places that would have accepted me at the graduate level without prior design experience.

E: Which school has a really interesting mix of people to study with, too.

[Each class has its own particular "eclecticism," a cross-section of writers, photographers, painters, sponsored designers and people from design-related disciplines, thrown together by the lack of the design faculty. For being "associated" in a school 90 miles from L.A., we had nothing better to do [!] than spend a lot of time working and socializing with each other. I became quite close to my classmates and only on then still few imaginative and well-designed posters.]

I've heard since that when graduate students, they can look forward to knowing part of the "Tulane Mafia."

SK: That has such negative connotations!

E: Well, I'd like to stage a "Design Day" on your sort of "urban design" versus "rural."

The article you wrote with your sister, Sergio, in *Life & Supremacy*, "Typography: meaning, culture, and identity in the alphabetic medium [which] can't be lost," is really something. It's really something in your graphic literature, as well as with your sister's recent writings in the neighborhood of L.A. You did your sister make an amazing wonderful poster in that piece and, of course, colored quarters dear to my heart, too.

SK: Sage and I felt like we could never finish the article with as much depth and breadth as we wanted to, within that time frame. And we opened about twenty-five cans of worms that we weren't able to address, nor being legends or familiar with certain cultures that were discussed. We were to build upon that foundation with further research and locate both cultural identity among writing systems out side of the Western canon.

E: It struck me that this ethnographic and graffiti you discovered and photographed might be one of the only areas of design (and in fact really no knowledge we "high and low") I'll see the same difference that you are in your article, in which cultural, regional or national differences might still be seen. I'm curious if you think there can be "colored" and "regional" differences in design, or has the world just become so small that the idea of "regional" has ceased to exist?

When I think about Felix's original design school, the only big difference I see in the work from different parts of the country are purely regional, like a cowboy on a sign, "The West" and so forth.

SK: Well, I think it really does depend on your perspective and this is deeply rooted in your early experiences, where you grew up. The "physical specificity" of the part of the country you live in, your family background, and so forth. The design, typography means of economy in production, indigenous foods, history and geography of a region force the designer through which you view the world. Regional divisions such as "Northeast," "Southwest," "Midwest," "Mid Atlantic" are very general, encompassing many discrete "subregions," yet there still is a need to perpetuate the distinctions and identify regional phenomena—Southern Gothic, Northwest Home, etc., even though the physical relation that originated the idea of regionalism no longer exists in most of this country. Regional expressions are reduced into styles that are appropriated by the general public. There definitely is a tendency for an overall evening out or homogeneity of published design, what with the rapidity of information exchange and almost instant accessibility of work that in the past might not have been seen by a wide audience. But how is that sameness perceived by the individuals in their respective regions? How is your personal aesthetic informed by the food you were weaned on? And what is particularly Southern Californian about the Caltrans design program whose faculty have come from the Midwest and Northeast and South?

Also, the idea of regionalism or cultural difference is a little bit tricky now, because of an ongoing reevaluation of modes of cultural criticism used by ethnographers and anthropologists. Even the terms "appropriation" or "culture" have come under question. There's an insightful chapter entitled "Border Crossings" by Bruce Boudreau (from his book *Between a Rock and a Hard Place: The Making of a Novel Society*) that describes the tendency for a dominant group, e.g., the North American upper middle class, to view itself as culturally invisible and to emphasize difference as indicative of "culture." The amount of "culture" possessed by a group was often previously measured relative to the so-called "poor" cultural position (historically superior) of the social analyst. Anthropologists used to seek out difference from a position of self-perceived superiority. Now the emphasis is shifting to examination of the border zones between communities and away from the idea of authentic or pure autonomous cultural units. I see an interesting correlation in the shift from Modernist design practice with its belief in a universal absolute, a reductionist essence of visual communication. The Modernist design movement was the material expression of the "culturally invisible" dominant position. Typography was valued for its invisibility and the noticeably different was considered not design, perhaps a "quite unique" versus far expression that was quaint as long as it knew its place outside "real" design. The borderland of what is recognized as design (by whom?) had moved into a sprawling suburb around multiple centers that in turn emulate and reject it.

E: So you consider yourself a person of color?

SK: You know, I do but with an asterisk. That term is so politicized and it used to build coalitions among diverse groups, that may have very little in common except that they are not white and most of their countries were colonized by white people. One could go on and on. It has associations of disenfranchisement and emphasizes physical appearance. The category "Asian American and Pacific Islander" is also way too broad. Yet I recognize the value of building these coalitions. I am a Korean American and identify with that segment of the population, despite the fact that I have never

been to Korea. Both of my parents were born there and lived through massive changes brought about by World War II and the division into North and South Korea. I feel a real need to go see my parents' country sometime soon, hopefully accompanied by them.

I was born in Seattle but grew up in Washington D.C. in a very middle class neighborhood. My family lived in Singapore before and after I was born with a brief stay in England before moving back to the States. While I was growing up, my parents made a conscious effort to speak to us only in English.





THE LAX 92 logo is a symbol of the airport's 50th anniversary. It is a stylized 'LAX' with '92' below it, representing the year 1992. The logo is surrounded by various images of the airport, including the terminal, the grounds, and the interior.

Los Angeles
Dutch culture

LAX
A History of the Airport



THE LAX 92 logo is a symbol of the airport's 50th anniversary. It is a stylized 'LAX' with '92' below it, representing the year 1992. The logo is surrounded by various images of the airport, including the terminal, the grounds, and the interior.



Benjamin
EH[illegible]

vidio. Through the next couple of years we discovered that all of us had an affinity for working as an ensemble with similar sensibilities and interests, so we started to move toward making the collaboration official. In January 1993, ReVerb became a partnership with an official DBA and federal tax ID number. We are five equal partners but do not all work on every project. Some projects are managed by one person and worked on by several; some are worked on jointly. But there's always feedback from the group and the flexibility to draw upon each person's different experience. For example, Whitney started out in architecture school but then enrolled at Art Center in graphic design and packaging. When signage projects come through the studio, he invariably gets consulted, if not roped into working on them. Recently we moved to a whole floor in the same building and have a lot more elbow room.

Q: What does "ReVerb" mean?

SK: "ReVerb" comes from the Latin "res in verba," things and words, and reflects our desire to combine form and meaning, multiple sources and the particular energy of collaboration. (There's also the musical connotation of an electronic echo effect.) We also try to extend the collaboration beyond the studio and bring outside influences into the studio. Currently, Rick Vermuelen of Hard Workin' is sharing space at ReVerb and pursuing his own work, as well as work with ReVerb. Chris Neage was working with Rick and ReVerb over the summer and just left to join Hank Sledge in Rotterdam. Andrea Pella has been at ReVerb since 1991 and has participated on various ReVerb projects. This past summer, students from Cranbrook, Calicut and Drew were working on various projects as freelancers or interns. We collaborated with Mynshi Barash, the editor of *New Time* magazine, to produce three issues. And I hope to continue working on architectural projects with Barbara Glusker.

A lot of person partnerships is like a Hydra, really labyrinthine. (AND IF YOU LOOK AT IT, YOU TURN TO STONE!) In a collaborative partnership like this, there's always going to be a certain amount of friction, because five egos are involved. You can't please everybody, and we aren't interested in creative consensus or compromise. But it brings out the best in each person, too, and I think the work can be pushed further with the best result stronger than any one of us could have produced alone. Each person brings a different background and expertise to the partnership, and there's always a way for these things to play themselves out in the work.

Q: What are you working on now?

MC: I'm working on a renaissance poster for Olin College of Art and Design with Lisa. Susan and Whitney, a book of avant-garde street writings for the University of California Press with Lorraine, a project for a design seminar at the School of the Art Institute of Chicago that I'm co-teaching with Anne Berdick and Barbara Glusker, and *Calicut Avenue* (forthcoming) is about to kick in. Lisa is sending off the last few boards of the Olin catalog this week. Plus there are longer term ongoing projects such as sketches for a Xerox product and the Electric Trolleybus Demonstration Project (LA and Long Beach). And Lisa and I are teaching a class at Olin this fall called "Typography and the Computer." The second semester is devoted to designing an abbreviated typeface, starting with sketches and executed in Fontographer. There really isn't enough time to do more than 26 characters, figures, and several punctuation

Q: Do you have the students start with an existing form or do they begin with original drawings?
A: There's a particular emphasis about the latter that we derived from existing typefaces.

MC: Yes, well, there's only so much you can do to them, lay off serifs, add serifs, or distort them in some way, but after that, the source can still be identified. Beginning with an existing typeface might help you understand the structure of a particular font. We prefer to have the students start from scratch, although a couple of students did start from existing typefaces and cover up with interesting solutions. But the hybrid forms that arise out of some sources, certain notions of object and type or formal aspects of other writing systems were more interesting.

Q: What's your design's typeface called? "Big?" I think I just gave out to me really. "Big-Poster!"

SK: It was "Cooper Bag," derived from Cooper Black. Actually, I only did the punctuation marks. It was to inject some bugginess into an otherwise very straightforward design for the "Marine" issue of *New Time*. Cooper Black is kind of subtle or subtle power, it is. I'd love to have more time to really sit down and design a typeface. I really don't know how to design typefaces and other things as well. Type design and graphic design shouldn't be an either/or situation.

Q: I'm wondering, since this is something I worry about for myself, too, what are your concerns about working without formal design training? It's going through a good program in design training, it gives me the confidence, but even so, just going to the end without with some of the same paper to share education that we have? And what are your thoughts on teaching type design without having ever created a full type family?

MC: What constitutes formal design training? Historically there was an emphasis on technical skill with the inductive approach of apprenticeship and European design centers. Another approach is more deductive, depending more on the individual's response to design. Probably both approaches have equal successes and failures. I came to design with formal sensibilities developed during a thorough liberal arts education with major courses taken in studio art and art history to follow my major. The education I received at Calicut introduced me to design disciplines (note plural) and showed me how to conduct what I had brought with me to what I would embark on when I left. In the context of a computer typography class, (as opposed to a hand-lettering class, although I did do my time with planks at Calicut), I'm confident of the combined effect of any technical abilities, my ability to evaluate work, and the working methods we try to instill in our students through projects that balance formal exercises with concept-driven problems. We try to consider what Inge Boser wrote in 1946—he was a Swiss typographer and artist whose work I often look to for inspiration: "Teachers of the future professional generation would do well to ask themselves three important questions: What is the future development of our 'lettering' to be? Will it become more just a kind of concentrated shorthand? And what and how can it be left for simplification, where everything has been through simplification? In the end, all work is fruitful only if it is creative and releases in its course new forces, yet it must be unfettered and capable of change and of metamorphosis."

But class is an introduction to typography in a digital environment; we use our work with the students in Fontographer as a logical continuation of this sophomore type class that teaches hand lettering with planks and brush work. When a student is confronted with the exigencies of each character and combination of characters, s/he is better able to understand the notational and formal aspects of creating letterforms, whether by brush or by mouse. Although we haven't created a complete typeface from scratch, we are currently using Fontographer to digitize fonts that don't exist on the Mac, and we have often copied custom letterforms for logos or logos. Recently we added diacritical marks to a font that had none in order to use it in a bilingual project. I want to work on an original font with my friend Gene Lee of Harvard's Bow & Arrow Press, who is a type designer and his dog works for Adobe.

Q: Two people wonder about you and your studio being facilitated by typography, specifically, and different kinds of materials. And what I worked at your office, you and Lisa were corresponding with William S. Birkmeier. You were on down a lot of inspirations for your work from books.

MC: Lisa and I are stone house flies, not in a hard core way, but we both really enjoy William S. Birkmeier's work. I'm a huge boyophile and enjoy looking at old design books, periodicals and type specimen books. I'm fascinated by their construction and design, just content and style



often inform my work as well. I'm also a fan and student of film. I've interested in how a narrative is structured and how it conveys a story to another person. And how narrative strategies translate into talking about typography and conventions of literacy—how we've been trained, what's embedded in us, how things look on a page.

E: I'm glad that you bring up the idea of narrative, because when I first saw the exhibition catalog, *LAR: the Los Angeles Exhibition 1997* [PUBLISHED BY THE DIRECTOR OF THE HALLERT ART PARK, LOS ANGELES], I was intrigued by the way *ReVerb* had organized the book's structure. It looked like it would be a surprising job in its language and style. Different narrative spaces and not like most catalogue pages. But the catalog and the accompanying map/pamphlet are so completely understandable (and delightful)—a rather playful construction, with "narrative" and "plot."

M: With the *LAR* catalog, we were addressing how you can tie very different places together, places that are geographically and thematically very different. There were eight stops for the exhibition and we took the topography of LA as the basis for our design. Even cartoonish-looking photographer Andrew Dunn took each stop from the inside of a car. In LA everybody drives (or rides) everywhere, even if it's only two blocks. So it was fitting to have the photos shot from the perspective of a passenger or driver. We also played off the idea of instructions, both the literal LA street intersections and the figurative intersections of the individual galleries' shows.

E: Kind of an art world *Household*.

The *LAR* catalog was designed for a more institutional—ie, built, most of the projects *ReVerb* chooses to do are for the arts community and cultural institutions. I would imagine that most of your friends share similar capabilities and institutional resources that make projects and that you would have to compete with some of your friends for those resources.

M: Actually we don't compete with our friends as often as one would expect. Not all of our work is LA-based. But when we do compete, I'd like to think that we're not able to sustain a supportive relationship with someone. No matter who gets the project, there's no point in our trying for a job just because you're afraid of stepping on toes. I like the fact that there's a pool of people out there competing for some of the same projects. In that way, work is kept fresh and won't always turn out in a certain way.

E: Who do you like to design for?

M: It varies from project to project. In an ideal world, I'd like to be able to juggle different kinds of projects, to have some work that is directed to an extremely limited audience and other work that is a very broad audience. It can be fun to design for a prescribed audience because you're better able to identify their needs and anticipate their response.

The Electric Trolleybus Demonstration Project. Not just we're designing the graphic identity and some way finding information, but the challenges of a large, diverse audience: riders, commuters, the client, the client's client, city politicians. The affected communities in LA and Long Beach are very diverse, so clarifying the information in a very dense multirepresentational local bus stops are only for cityman buses. I trust environment without being able to apply changes throughout is a complex problem.

E: *Bida's* American work for *Marwan Hagalla's* studio? I would think that he had picked information design "in the area," that you would "build" working structures for this project.

M: Lorraine worked for Hagalla in the sixties, twenty years ago—and Whiting also worked for him in the mid-eighties. Both of them worked on signage packages. We respect the information design that he's done but recognize it as very much a product of a specific place and time. We're certainly not trying to reinvent the wheel. Plenty of these in LA are in the scope of the Electric Trolleybus Demonstration Project, applying an extension to the subway or bus system for an entire city. The major complication in this project are particularly site specific and not reducible to one model and true universal system. If such a thing can exist in the world, in the U.S., particularly in Los Angeles.

E: Is it possible to design style into a project that has no such such a broad audience?

M: By using "expert style" you seem to be separating style from design or implying that style gets added after the essentials are taken care of. We do make the graphic identity have a personality. Our proposed logo looks very different from what's currently in use and we're concerned of the validity of the formal means, which by their difference may disconnect those who have preconceived ideas about instant logos.

E: I've noticed, or such or possible, to have up work when a strong personal statement, but I wonder if that is the very thing that will drive my work. Do you think that the more personal and idiosyncratic one's work becomes, the more those or more likely to become?

M: Do you really think that is a problem?

BECAUSE IF YOUR WORK IS REALLY PERSONAL, I WOULD EXPECT IT TO BE OUTSIDE OF THE TIME FRAME THAT MARKET DIRECTED WORK IS OPERATING IN.

E: Well, looking at something like

"groups" design—it's going to be in the five minutes ago time—and really, how's one have drawing "groups" for years?

M: Things just seem to be dated faster and faster. I look at things I've done and they do look dated; they represent phases I went through while trying to figure things out. I see a surface that really caught my fancy for about four months. And even now, at *ReVerb*, when a new typeface enters the studio, we really jump on it and apply it in a lot of different places and various ways. Later, when we'll look at it, we're able to say "Oh, that's when we were interested in doing such and such at precisely that moment."

E: So you just did this or something of almost as a more personal statement?

M: Yes. I remember having really admired of "Male shoe" and now when I look back, I think, omigod, what was I doing? But I think you're right about being as a personal timeline. Ed Fella once told me that a particular move I had made in one of my designs was painful, but since I, myself, had never done that particular genre, it couldn't really be painful, could it? I think you have to go through certain formal moves just to get them out of your system. Of course, look at what's coming around again: things that were good ten years ago are now pretty hip.

E: Hmm. I'm not up now but just the hourly for that phenomenon.

M: To get back to your idea starting of a design group, Barbara and I have been thinking about an entity called "Design Scouts." We see it as probably a female organization with certain accou-

rements appropriated from the Girl Scouts, such as silly badges for accomplishments. They could be a thing badge for the most pages also.

Also, along the lines of alternative networks of organizations, was our earlier idea for a conference called "Yucca Grade," to be held somewhere in the desert. I even have a prototype Yucca Grade logo. We never articulated an agenda, but felt the need to generate some alternative forum about design.

You know, I think there just was a little earthquake. The building just kind of jugged a little bit.

E: Wow, really?

M: I think so! People look at me, especially people on the West Coast, and they ask, "How can you live in LA? It's so terrible there." But I really love LA.



BALANCE

Enigma: How's your head?

Barbara Glauber: I was just thinking about it and while you were asking, I was reaching up to feel the bump. I think I told everyone I talked to today that I bashed my head.

E. Ted Hap: I'm new to this interview stuff.

Let's start with something that has caught the attention of designers: Steven Heller's "Toll of the Ugly" article in *Eye* magazine. What do you think about his take on "beauty" and "ugly" in graphic design?

BG: His idea of ugly is based on such a narrow idea of what beauty is. The stuff that he says about Ed Tella really makes me... well, I couldn't disagree with him more. Heller says, "As personal research, indeed as personal art, it can be justified, but as a model for commercial practice, this kind of ugliness is a dead end."

It's not a model for commercial practice and Ed never intended it to be. I find Ed's work really beautiful. It's carefully considered and elegant. It's the one thing I have hanging in my apartment; that I spend quite a bit of time looking at and I always see different things in it. I don't think that all of Ed's work should be viewed as commercial, but rather as a quest for inspiration. He certainly inspired me a whole lot. I once did a project with George Laloux based on a sketchbook collaboration that Ed and Jeff Keesy did—Black Keesy/Ed Tella. Did you ever see that?

E. Ted: No.

BG: Fabulous. They each took three pages at a time, and on the first page, drew in red. The next page in black, the third page in red and black. Then the other person drew on the other colors on top of those pages and set up three new pages. The resulting drawings were so unexpected. Why does everything in design have to have a servicable and so-so value?

E. Ted: Really. Heller writes that he dislikes a lot of current work as "driven by tactics and subverted by theory, with ugliness for formalist hypothesis." He means Keesy and Tella as examples of this. I wonder if at the heart of this whole thing is what Heller calls "ugliness" is that it's difficult to understand that some designers sometimes want to reach a smaller audience instead of a larger, more...

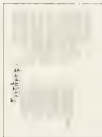
...amalgamated audience. Is that we might want to push design to the "edge" and hopefully, move the whole practice along?

BG: I know. A lot of people just completely miss the point that there actually can be joy in doing design: pushing the boundaries and exploring visual culture.

New things have to happen somehow and somewhere, otherwise what's the point of going on? If new design is based on what was considered "good" in the past, what's the point? The models for "goodness" are inevitably going to be challenged and I'm not saying that this may be for everyone or to everyone's taste. Isn't this—and I think this is something you were asking me about opening up your realm of references and inspiration to other sources? I like to draw on my own personal history, like comics and *Letraset*. I've had experiences common to a lot of other people, but not everyone is going to respond to the same things or in the same way I do. My work often gets labeled as "cute" but can't work be playful or funny? To be considered serious, does it need to be stripped down, severe and universal? Everything would be so homogeneous.



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I have to take "official" language and turn it upside down. There's an expectation inherent in official language. It's not very interesting to look at and it's ~~meant~~ to be read quickly. But say you take an icon that was designed to be read internationally as a symbol for a restaurant, turn it into a bleeding plate and use it as an icon to mark where someone was murdered in a restaurant—now ~~that's~~ interesting to me. I want to slow people down and find something I think is humorous or interesting. If I were making stop signs, for instance, I'd do my job, and of course I'd make stop signs that could be read quickly. But I'm not making stop signs. We all know the difference between a stop sign and a poetry book and we wouldn't design them in the same way. There's an audience and a function for different things. You ~~can't~~ have different interpretations with a stop sign, you must have an instant understanding. But a poetry book you understand within its context.

Heller speaks on behalf of a large chunk of the design community who don't want a loose interpretation of design. The meaning doesn't have to be right there, so obvious, it can be open to many interpretations. But they're afraid we want all of design to look like that and it doesn't and it never will. It wouldn't be appropriate to let message

top know that essay by Joseph Grunzinski, "A Zero Degree of Graphics" in the Walker Art Center's *Graphic Design in America: A Visual Language Dictionary*? The difference between the function and audiences of *Magnum's* magazine and *Metropolis* is never acknowledged. Sometimes you look and read, sometimes you just read. Sometimes you read the visual language long before you actually sit down to read the information. I have to admit that the way something looks and what the "look" says is as important to me as what it says.

Design doesn't have to be as freakin' upright. Poetic design I rail against this stuff. It's so delicate, so slick, so pretty. But God, I'm really all talk about all that poetic design stuff because there is a ~~pothole~~ myself can't give up. Ed has a name for making work less slick, he calls it "deconstructing the wheels of design." I try to not grease my design, and at least structurally I'm working to poppe. I don't want my work to be like those stained pills you swallow—I want to start sticking in people's throats. (cough)

Ed: He ~~was~~ or ~~paraphrased~~ an ~~article~~ in your ~~themed~~ design ~~issue~~.

Ed: Design is "supposed" to be a neutral framework. Art is "supposed" to boost us to a higher cultural ground, but design is never really given that kind of status.

Sometimes, I'm in a meeting and I think what if I were a Gene Grossman from Anapich Grossman, and Portugal, and I were standing there in a Brooks Brothers suit what kind of respect would I be accorded? Here's me, a thirty-year-old smallish woman who looks kind of young and then there's the white guy in a suit. These guys in suits have the mystique of being "barons of taste" for corporate America. They come into a project, wave a magic wand and make everything pretty. I don't think that's what I'm after.

I don't want to wear suits to be taken seriously.

I get these "doesn't she look just like a freshman?" remarks. On one hand it's OK, I guess to look young, but on the other hand, there's the problem of not being taken seriously, the girl vs. woman thing. But I'm nothing like I was when I was 18 years old. I've been trying to analyze the signifiers of how I dress, what I wear and why. Do I want the jobs where I have to dress like a middle-aged woman with the big shoulder pads, the red suit, the ruffled do and the nails? I want to dress like "school girl meets homewrecker." I have a "pink" haircut. There are so many "types." It fits into the way I design, too—what's in my work, what's in my closet.

Ed: Well, isn't that what we really want to do, though, to have our own signifiers, to differentiate ourselves from corporate design language?

Ed: Yeah, we're defining ourselves in contrast to the signifiers of male culture and the concept of female identity that is imposed on us.

Ed: Now, then, do you get to be taken seriously?

Ed: We have to play the game, but there is a way to talk to clients to educate them, to get them to agree that what you're presenting to them is good. But I wonder who's more flexible and who becomes compromised? It's a constant battle to prove that design is legitimate. I wonder if my strategy is to appear less threatening to clients, but do I do myself in in the process?

Are we rebelling against the suit thing? No, I don't think so. We're expected to fill certain roles, dress a certain way, but these things have entirely different meanings to us. Which is a funny idea, come to think of it—the mainstream idea of a subculture. And what happens when we assume the language of the status quo, even though it doesn't really represent us? What does that mean?

Julie Miller writes about this in his *Life and Separation* essay. A teenage boy may be expected to put an image of Claudia Schiffer on his skateboard, but his reasons for doing that are entirely different than what you'd assume. Schiffer is a symbol of exclusivity and "high" fashion culture and by "stealing" her likeness for a skateboard, "low" culture "breaks into" "high" culture. Of course, some of this is actually that explicit or articulated.

Ambiguity threatens people and I think that's why the Steven Hellers are so horrified that contemporary design is not so clear-cut. Our work's highest goal isn't to be beautiful. What it does is raise questions and present ideas about visual language instead of suggesting answers. You know, he talks about solutions, none of us even ~~argues~~ that we find solutions or that we actually solve a problem. We raise questions and hopefully people can see answers in our questions.

I always really wanted to be a problem solver—solving problems has a beginning and an end and of course, that's much easier. Your role in society seems more worthwhile if you think you solve problems, but it's not as easy if you just raise questions.

I came to CalArts as a Swiss Modernist problem solver and had to be deprogrammed. But you don't go into a school as an empty vessel, ready to be a cog in the theory wheel—you have a personal history and a lot of baggage. I was brought up in a conservative Catholic environment and Modernism for me was just like Catholicism. I'm not being sarcastic, it took a long time for me to see this in my work too. I believed in converting the masses, I wanted to clear everything up and make it

personnel I loved having out and about. Quite modernism ruled. Culture's really distinct quick between Swiss design and California New Wave. But April Greener's stuff looked really cool.

There's also the culture you aspire to. I didn't want to just be middle-class. I wanted to be part of what I perceived as cultured and elite. I was in art school, and since I decided not to be an artist, the least I could do was aim for the top of design culture.

After graduating, I worked at the Village People and then did the corporate design thing. Eventually typography got pretty boring. I was very analytical so I thought a lot about why this happened. I thought that if you expanded the parameters of the media, if you added another element, then it could be interesting. That meant either adding a third dimension and pursuing industrial design or architecture, or adding the element of time. Adding time to typography—that seemed like a cool combination. I had had this April Greener catalog for CalArts for a while and had read everything I could about the Animation department. I didn't want to draw. Reaney, the Director or Ninja Turtles, I wanted to make typography move. And Lorraine Wild was there—CalArts seemed to be just the perfect place for me.

E. How you still interested in designing moving type?

MS: No. I kind of disliked the beat. In 1988, the computer programs were like images, and now I'm so busy with type. And I am doing some film titles so perhaps now I'll make some moving typography.

So anyway, when I got to CalArts, I found out that design wasn't what I thought it was, that it could be more interesting and conceptual than I had ever imagined. For one of our first projects, Sam Kim, Lisa Nugent and George LaRosa had put out a new-year card from the shop at school and it was the most beautiful thing I had ever seen. The solution was so elegant, and its value was not in its prettiness (although it was pretty), but in the idea. That was a real eye-opener for me.

E. What do you think about your work being identified with a "good-looking" look—that's a problem?

MS: People say that CalArts stuff all looks alike, but it all looks alike because it all looks different. And when it's compared to corporate American design, of course it's going to look the same in its difference, so therefore it's alike in its difference. What a mouthful.

CalArts have been dropped for misinterpreting Postmodernist theory to allow for personal expression—but I see it more as opening meaning up. Everything in my work has a reason for being. I don't think it's so much a matter of personal expression, it's not that I put something where it is because I wanted it there or because it has a reason for being there.

Which reminds me, didn't someone say something to you about your work and my work looking similar, similar gestures and so forth? But our work isn't alike at all. Your work is much more intrusive than mine. Mine is much more personal, as much as I don't want to admit that I communicate that way. It's my system of language.

E. You're more intrusive than you think, though.

MS: I guess my system of signifying meaning just makes more sense to me. CalArtsians get criticized for using theory and formal analysis as a basis for our work, but if you go to some of these other schools, nobody really does any new, challenging formal work, although it may be pretty. I'm really interested in the marriage of form and content, which seems simplistic, but there's nothing beneath the surface, nothing pushing the edges of this other work.

While I was in grad school, my class did a project for the AIGA "Dangerous Ideas" conference in San Antonio. Sue LaForte and I created a slide sequence called "After It's Dangerous It's Fashion." Visual language is so easily stripped of meaning. And I think that's what scares me about *Ray Ray*, because if a CalArts typographer stripped of its meaning—it's not such a far cry from a Day Ad. I got a little nervous when I look at *Ray Ray*, because it looks like a lot of the underground work when they were trying to "do" it. And you just copy it.

MS: Back to the conference. There had been some debate about whether designers should be licensed. What what we do is so dangerous? What are designers responsible for doing? It's so silly to attribute so much power to us. No one else does. Has anyone ever been made ill by graphic design?

E. What's it like to work in New York after CalArts?

MS: I felt like a real weirdo, at first. For one thing, I was written off as doing the "California Thing." Which is really strange, since none of the people I worked with at CalArts were even from California. And I didn't even like what they considered the "California Thing." Now I'm proud of being included, one I really like what's happening in California.

It was a major upheaval coming back to New York—I had to find an apartment, move in. And all my stuff that I had stored all over the place, Bay Area. I felt pretty dysfunctional. I had worked here for four years before—I'd done my time, but suddenly I was back and I didn't want to do what I had been doing before. Now

was I ever going to fit in. Now was my whole going to fit in? People would acknowledge that there was something going on in my work, but it was too strong a statement to be different or a bad economy or something. But the next thing I knew, I had my own clients. No money, but work at last.

I had guardian angels. Two Twelve Associates, especially David Gibson, to whom I am eternally grateful. They let me use the computer equipment and space till I got my feet on the ground. My design firm, *Heavy Meta*, now rents space in their office.

MS: Ready had given me some advice to find my version of LACE. LOS ANGELES CONTEMPORARY ART CENTER was an interesting organization where you'd have some freedom, where you could really do what you wanted to do and start building a name for yourself. I wanted to do something for the Boardman for Art and Architecture, a new private foundation center for art and architecture, because they dealt with architecture and it was something I understood and appreciated. I didn't know how to approach them, but one day, I saw a guy on the subway reading *NYMag*, the *NYC* Journal some class matter and I had designed some spreads for. We got to talking—he was from Streetfront and said they were talking about doing a journal. He took me to meet Kyong Park, the director of Streetfront. It took a long while before they trusted me enough to let me do some more experimental things with the design. At one point, I had accidentally cut a photo in half and "Wow, that's so cool!" by then, he was more into doing the things that I was harping to do.

I did the first issue for nothing—it's hard to justify that fee stuff. It's an interesting thing. You personally feel that you have been taken advantage of, but it led to other things. Just past. Getting established in New York is a slow process. Obviously the parameters of the commercial world are different—in school, the day is the first. I look mostly at my work from that period and say "Oh, Glory Days." The projects we did were so stimulating. Problem solving is different in the commercial world.

ANALOG GARBAGE FOR



SPLINTER

HOW DO WE FIND THINGS IN THE WORKING WORLD THAT ARE MEANINGFUL?

I love learning from the projects I take on—I've built my education into my working life. Where else can we find the equivalent of the dialog we had in graduate school? How do we find things in the working world that are meaningful?

The beginning of a project is so much fun because you scribble out a lot of notes and then you pick an idea and work through that. Then you abandon that idea (OK, so you hate it) and start on another idea. Sometimes, by the time you meet with the client to make your presentation, you're bored by *ok-er* ideas, too. But the clock's ticking away and you have to stick with it anyway. This means that you really have to reinvent yourself in the project from a new point of view, to keep it fresh, which is sometimes the hardest part. You think, "This could be really OK." Or you see what the project really could be, its potential, but by then you've made compromises and you don't see how it's ever going to work out. But it does. Somehow. Or not. It's a very interesting process.

Q: When do you ever sleep?

BO: All of this is not without its sacrifices. I rarely see my boyfriend, Bill. I didn't see him the whole month of August. I'm so obsessive about my work I thrive on it—I put myself in dreadful situations. I have masochistic inclinations. I'm so optimistic and idealistic that everything seems really interesting to me. I then have a hard time admitting when a project has fallen apart and that I should run away.

Q: You're a teacher, too. How do you teach? What are your students?

BO: I tell my students, "I can't tell you what is 'good' and what is 'bad.' There aren't any rules about 'goodness.'" I can show them certain aesthetic things about typography—letterspacing and kerning and that sort of thing. They should know how to do that first. Then, they *can* mess it up. I just can't tell them what is "good" or "beautiful."

I often wonder about where the personal fits into design education. It may be a disservice to allow students to just go off and make things as personal as they'd like. I just had a student approach a project as therapy—it became so hard to be objective about the work. And on the other hand, one student was so pragmatic, so bound up in all the theoretical aspects of the project, that the student was unable to produce anything. Where are the boundaries, where do you draw the line? Do we need the dogmatic structure? Is that disappearing? I don't think it's all so cut-and-dried, some of the ideas of Modernism—there's a need for the structure behind the experimentation. Maybe the "truth" lies somewhere between blind devotion to Paul Rand and finding a way to include your personal experience as part of your work.

Q: So what are your gut passions? BO: Popp Typography. And dumb games make me sad. There are a lot of editorial things that designers have to know that we never needed to know before. Basic editing and typesetting have become the designer's responsibility. Designers should know the difference between hyphens and em dashes.

Q: Do you ever get disillusioned with clients? BO: No. Most of my projects fall into my lap and more and more interesting things are coming my way. I like a variety of projects and I don't want to do just one kind of thing.



MINNEAPOLIS
MONDAY, 9-20-93
4 PM

L A P O R T E

Susan LaPorte: Let me anticipate your first question.

Enigma: Fair enough. What are you thinking of asking you?

SL: You're going to ask me about the weather. Hey! It's dampish here and the mosquitoes are *pretty* gnarly!

E: Alright! Oh, I'm taping you.

SL: You are?! No comment. I don't have call waiting, so you won't have to worry about all those bleeps that were in the Barry Deck interview. Plus, I'm not that busy.

E: We could put them in if you want to.

SL: OK! Are we ready to start the interview?

E: Yes. First question: Did you like working at the Walker and do you have any advice for the next person?

SL: I *did* like working at the Walker, for a lot of reasons. It was a very busy year and I was able to work quickly through a lot of ideas. I find in those situations, when you're working so constantly and putting out a huge volume of work, that it builds your confidence and your ability to solve problems rapidly. Throw yourself into your work and you get a lot done! Although the workload was heavy, the projects were exceptional and I felt lucky to be doing such interesting work two years out of grad school. I had a really intense studio experience at the Walker and am quite appreciative of having had the chance to learn from that. Not the least of it, too, was the opportunity to work with Laurie Haycock Makela, the design director. There aren't that many women in positions of power in the design community, and I enjoyed working with her. I don't feel like the position I had there was just an internship, because the level of responsibility was far greater than that. But, you know, while I'm really glad I accepted the position, I don't think I'll be taking anymore internship positions for a while!

Most of the work I did for the Walker was low budget—the majority of the pieces I worked on were one-color—and the challenge was to push these as far as possible and make them into interesting and satisfying pieces. Since the given material variables were low, the level of creativity needed to be higher. I'd get one color and a paper and I'd say to myself, "Let's go to town!" Considering the current economy, I think that it's good to be able to work within such strict parameters and actually thrive on it.

A word of advice to the next intern: Throw yourself into your work. Make the position and the body of work you create something that you and the client are pleased with in the end. Challenge yourself, as well as the clients you collaborate with. You are there to bring in fresh ideas—share and be open to whatever comes your way. As an intern, it's a given that you're not going to be making a lot of money, but you have a little more latitude than a regular employee. It is a wonderful opportunity to grow as a designer in an innovative environment.

And I love Minnesota. They do talk funny here, but Minnesota *definitely* gets the thumbs up from me.

E: Did you ever do the Mary Tyler Moore "Hot Toss" in front of Dayton's?

SL: No, but I do hum the theme when I'm walking around the lakes.

E: Walker Art Center design, for as long as I can remember, has been a powerful and influential presence in the Twin Cities. How has your work, which is pretty idiosyncratic and personal, been received into the Walker canon and the community at large?

SL: The Walker is trying to get away from the high-end-Modernist-Univers-Bold "look" that has been the dominant style at the Walker during and shortly after the Friedman years. I think the community has perhaps felt for a while that the Museum was, how can I say this—"speaking a little above them"—directing the programs at the Museum to one specific group. A lot of museums are starting to realize that the old one-size-fits-all philosophy is just not relevant anymore. It's not pertinent; the world is changing so quickly now. Institutions need to be much more flexible and inclusive than they used to be. And with current budget cutbacks in the arts, these art and cultural institutions are really feeling the need to draw the public in for their very survival—these institutions have had to start listening to and opening up an inviting dialog with many different communities.

The new director at the Walker, Kathy Halbreich, is trying to reach a more diverse audience with a variety of programming and exhibits. And the Design Department is trying to reflect this philosophy in its publications; pieces have a more diverse look, too, and are not so dogmatically one style. There still is a "Style," with a capital "S," that is used for very general Walker events, but for more specialized and time-bound programs, such as performing arts, film or education events, the published pieces need to and can look different.

When Laurie looked at my portfolio, I think she had this in mind and invited me to work at the Walker to design very specific projects and create individualistic visual statements for some of the programs and events. I did a lot of work with the Education program—they felt that the Children's program had never really been represented by the Museum's strict Modernist seventies look and liked the more playful approach I took with their pieces, giving their department more of its own identity, while remaining under the Walker's "umbrella" of style. It was a similar case with the Film Department, whose programming changes every month—they needed to represent an ever-changing and wide selection of special events and programs in their poster/flyers. In this case, the posters could look wildly different from month to month, although there was continuity and unity through page size and one color of ink.

E: What do you think about the idea of "House Style" or identity? Does this idea need to be completely rethought or redefined?

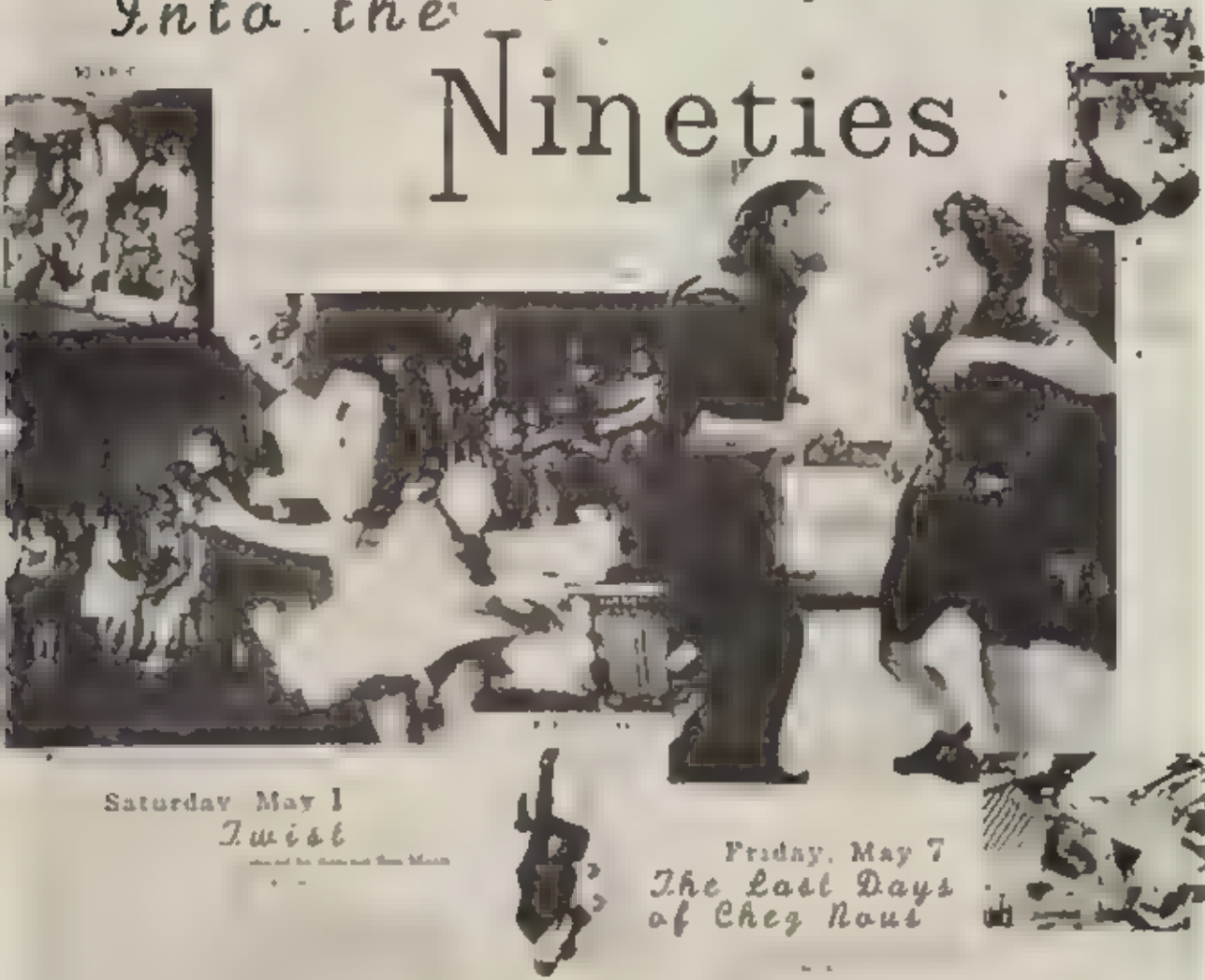
SL: Yes, and I think the Walker is one of the first places to tackle this. I didn't work much on developing the House Style, because I did a lot of the more ephemeral pieces. Since I was only at the Walker for such a short time, and redesigning the Walker's identity is such a long-term, on-going proposition, it made more sense for me to work on more time-specific pieces.



"HUMM H M H M M M H M H M H M H M
H M H M M M M"

Walker Art Center Film/Video
May 1993

Into the Nineties



Saturday May 1
Twist

Friday, May 7
*The Last Days
of Chez Nous*

375-7622

WALKER ART CENTER FILM/VIDEO
MARCH 1993

THE FILM Yoko Ono

OPENING NIGHT INTRODUCED
BY YOKO ONO

COLLABORATIONS WITH JOHN
LENNON PART ONE

VIDEOTHEQUE:

NAM JUNE

COLLABORATIONS WITH
JOHN LENNOR
PART TWO

PAIK

PAIK: THE EARLY YEARS

LATE PAIK

375-7622

WALKER ART CENTER
FILM/VIDEO
MINNEAPOLIS COLLEGE APRIL 1993
OF ART AND DESIGN

FILMMAKER IN RESIDENCE

John Akomfrah

Wednesday April 14
HANDSWORTH SONGS

Wednesday April 21
WHO NEEDS A HEART?

JOHN AKOMFRAH AT MCAD
Saturday April 24

A TOUCH OF THE TAR BRUSH

Friday April 23
*TESTAMENT:
THE WAR ZONE OF MEMORIES*

at April 26
*SEVEN SONGS FOR
MALCOLM X*

375-7622

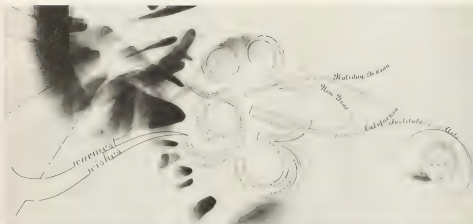
WALKER ART CENTER

MARCEL OPHULS

A COURSE IN RESISTANCE

Internationally renowned for his investigations of Nazism and the Holocaust in films such as *The Sorrow and the Pity* and *Holocaust*, the documentary filmmaker Ophuls is the subject of this season's first retrospective underwritten by the John D. and Catherine T. MacArthur Foundation. Featured are all of Ophuls' major nonfiction films, including a premiere of his latest television production, *The Sorrow and the Pity*. Special programming assistance for this series was provided by Brunel Burres and Hamilton Fish of Human Rights Watch, New York. Except where noted, tickets are \$5 (\$4).

For tickets, call the Walker box office
375-7622



ARTIST: H. HATSLY DE LEON
 DATE: 1950-1951

ARTIST: H. HATSLY DE LEON
 DATE: 1950-1951



ARTIST: H. HATSLY DE LEON
 DATE: 1950-1951



think the idea of identity is still evolving and the Walker is trying to have a handle, first of all, on what the best applications for a House Style are. To create a looser definition of identity? Or perhaps an umbrella style that other identity applications fall under? Art directors and graphic designers will have to work more closely with the various departments in an institution and really step back to gauge which of these departments are better served with a more dogmatic identity and which ones need a looser definition within the whole.

There is a need for museums and other cultural institutions to have a systematic organization of identity, but the idea of identity itself has changed. In the past, most institutions had a clean, Modernist, monolithic identity, this was the style for many years (and I should add that the institutions were well-served by that identity, too). But now, audiences have changed, technology has changed and communities have different needs and wants from the institutions so institutions need to reflect this.

There's been talk about commissioning a typeset for the Walker and I would imagine that in a few years, they will need to commission yet another, to allow the institution to mature and evolve. And, furthermore, in the next future, if not already, many informational pieces won't even be printed.

**Q: Did you have an opportunity to talk to the community about your work?
How was it received by non-designers?**

A: I met with students from the Metropolitan College of Art and Design, where I gave a type design workshop and showed some of my work. At MCRD, I was speaking to a group of people who were already familiar with the kind of experimentation I have been doing and of course, they were quite receptive.

I don't really know how my work was received by the community at large, (except by way of the departments that I did work for. People did comment that they were surprised that I wrote on the computer and by hand, too. I think there is a preconceived idea that once the introduction of the computer, designers use them exclusively. I like to move fluidly between the media, back and forth between the manual and the computer work. I need to physically see how my work fits in "real" time and space, too, and that requires pulling back from the computer and returning to a more tactile way of working from time to time. On the computer, you can't possibly know how a piece is going to feel in your hands or how it will look on a table or on the wall. I feel fortunate to have had a background in design that used a lot of traditional production processes—I like the flexibility of being able to work either way and combine the different ways of working. You're forced to come up with different approaches to problems, because you can see things from such different vantage points and through to many "filters." I also stretch a lot before I sit down at the computer. But sometimes, I do just sit down at the computer, with no preconceived ideas, and go crazy, too. I try to challenge the process as much as possible and sometimes just stumble across things.

Q: In general, we could spend time providing and exploring ideas on single sets. Is it able to enable in the workshop, how does one make the transition from school to the professional world?

A: I think that if there is a rude awakening, it's that you can't just quit off Day One on your new job, doing what you did in school. The outside world isn't quite ready for that or isn't that open-minded. But in school, on smaller ways than we've been used to, we can try to bring about a certain amount of change. There are ways to bring more subtle moves into one's work that won't startle or offend a client. Start to build your practice from there. It's certainly not easy, but it's not impossible. The designers themselves need to stay open-minded as well: design is, after all, a collaboration between designer and client. I think a lot of designers who attended Calarts, Calstate or other more experimental programs do go into teaching or working for cultural institutions, but they probably had that sort of orientation before going to school, or they would have gone to a school that trains for more "traditional" design opportunities. And I'm happy to see more designers out there who are working in a highly personal way and are doing well, to boot.

Most people don't quite think they're going to make a lot of money. I've made financial sacrifices to allow myself some of the creative freedom that I want. I certainly hope to be better compensated for my work one day, but money isn't what drives me; rather, it's the desire to do the kind of work I depend on what you want, how much you'd like to get yourself into your design needs how much you are willing to live on, but the fact is, except in special situations, that it's going to be a compromise on some level. I truly believe in what I'm doing and the kind of work I do is the most important thing to me right now.

Q: I know you want typelovers to keep the typeface you used, how you think it's a good trade-off in getting more just of experience, even if you lose control and ownership of your work?

A: When I first heard about *Exp. Res.* I thought it was a good idea to have that kind of magazine out there. I like the way it looks and think it's relevant and timely. I'm always very curious to see what the next issue is going to look like and how the magazine evolves from issue to issue.

Last year, I was approached by David Carson, who asked permission to use my typefaces in the magazine. So, naturally, I was a little bummed out when I saw that my fonts had been used but not credited. This was rectified in the next issue, although my name was mispelled. But to dwell just on that becomes an issue of whose eye is bigger. There were times when I felt like I was being taken advantage of, but then again, I was using *Exp. Res.* as a vehicle to get my work out there, too. I have gotten a fair amount of exposure out of showing my letters in *Exp. Res.* The magazine has evolved since then, I am no longer a part of it, and that's fine, too.

It's been a good springboard for some of the designers who have worked there—a number of people have gone on to pretty interesting work elsewhere. And some designers are now selling their typefaces through *Exp. Res.* I'm glad to see that *Exp. Res.* is addressing the question of compensation. Since the magazine seems to be doing well now, can it keep asking people to contribute for little or nothing? It's become a matter of respect and ethics.

I thought before in collaboration and sharing, and if my typefaces contribute to the spirit and look of the magazine, then that's worthwhile to me. I don't make typefaces to sell, maybe one day I will, but you see, it's has fed me to me inspire using my typefaces. Now they are them and what kind of life the typefaces give to a page—it's a collaboration, even when it's not physically a part of the process at that time. I create a lot of faces for more experimental use, too. For instance, I may design just enough letterforms for a headline and never pursue it any further. I'd be curious to see how someone might use one of those faces: would they try to complete the type design, to extrapolate the means I might have made had I completed the design?

And, since design is changing so rapidly right now, there's no reason for me to hang onto these typefaces. Issues of type design ownership are getting really cloudier and messier by the minute. Not to mention, that if you send your typeface out to a service bureau, anyone can get a hold of them.

Q: Yes, there are legal and ethical issues of ownership involved, too, especially when an existing typeface is altered. How do you reconcile this problem for yourself?

A: Well, that's one reason I don't feel very comfortable selling my typefaces at this point. I like to use existing typefaces as they are—it's a good way for me to get used to drawing letterforms and to generate a lot of ideas

The Dance Ensemble

THE DANCE ENSEMBLE: A COLLECTION OF SHORT STORIES BY JAMES H. HARRIS

curely. I don't mind sharing my typefaces, but I don't feel, like I can sell them, more some of them are not such my designs to begin with. I don't feel as if these designs are entirely mine to sell. Taking a typeface, altering it a little and calling it your own—or even trying to sell it—just isn't ethical or very creative, either.

With the current technology, typefaces have become very accessible to a lot of people, and designers need to use some judgment to decide whether a typeface is appropriate or even ethical to use. For a start, asking permission and crediting type designers in a responsible and respectful way to deal with some of these issues. I would never even dream of using an illustration without first asking permission and crediting the illustrator, but justification for typeface use are just not that established yet, so it remains a rather murky area.

Q: It's great to see more and more women typeface designers, too. You and I have talked at length about the fact that there are precious few women "designers of sorts" working in graphic design—in fact, I can count all of them on one hand—when the field seems to be populated, in large numbers, by women. Why are the majority of "designers of sorts" men, and why do so many women vanish from the face of the earth after school?

A: I think a lot of women go into teaching and writing. Or they're working in offices where they just aren't being credited for the work they do. Perhaps it's something like "the tortoise and the hare," where some men get notice and recognition straight out of school, while women start out slower and their work might not be seen for a while to come. It seems to be changing a little, too. I

don't want to make sweeping generalizations about this, but I also think there are a lot of women out there who choose to make compromises in their careers and put families and relationships first, and it's going to take a longer time for their work to get out there. Balancing a design career and a relationship or family is quite a juggling act in itself. It seems so demanding, so difficult to do both. Hopefully, it's not impossible to have a career and a family. I'll never forget when a Calicut student asked April Greaves at a lecture, "WHY DON'T WOMEN DESIGNERS HAVE CHILDREN? IS IT TOO HARD TO HAVE CHILDREN AND BE A DESIGNER. TOST?"

Recently, it seems that there are more women who are putting their careers foremost. This seems to be something particular to our generation, and maybe we'll see more work from women, simply because they'll be doing more work.

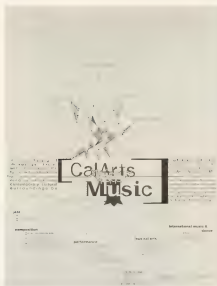
There haven't been that many role models in the past for women but lately, this is changing. Designers like Lorraine Wild, Laurie Raycock Makela and Kathy McCoy have emerged in the past few years as influential designers and I can't help but think the numbers of women in design will just increase exponentially. I feel extremely fortunate to have worked with Lorraine and Laurie, and with Caryn Acee in the Public Affairs Department at Calarts, and hope to spend as much time with the up-and-coming women designers as Lorraine, Laurie, Caryn and other women have spent with me. It's going to be up to us to fill the gaps, so to speak, and be available to the next generation of young women designers for guidance and advice.

Q: Women's experiences are different from men's, our histories and socialization are entirely different. Therefore, our career decisions need to be different from those of male designers. Building a network has to be a conscious consideration; it hasn't necessarily been a part of our "education" to network, promote each other or share ideas. There are a lot of women out there doing interesting work, but they haven't known how to even start to promote their work or whom to turn to for advice or where to find a mentor.

A: Work networking, you say, is a unique position to promote a friendly dining among our designers—any ideas we have to start this?

A: Yes, by keeping in contact with the people you've graduated with and sharing information and ideas. Everyone reaches a point where they're "stuck" in their careers and we need to be conscious of this and help each other out. It's a matter of support—keeping up connections and actively trying to make new ones. Looking to each other for inspiration and being happy for each others' successes. And forming collaborations and collaborations to help strengthen one another and make two and keep the discussion open. Also, introducing younger designers to the people you know, so they can get to know and see professional women designers at work. I'd also like to start a design publication with women, although not limit it exclusively to women.

Q: What does do you see that looking?



1992
THESE CALARMS... 1992...
8 1/2" X 11" (1000 LINES)

1992...
THESE CALARMS... 1992...
8 1/2" X 11" (1000 LINES)



Visiting Artist

At Princeton

Wednesday, March
7:00 pm
Bijou

Richard Prelinger

Q: I'm really interested in updating a digital bulletin board, in the Letters department of *Exquisite Corpse*. There are some wonderful, I was letters from a bulletin board on America's Design. Maybe this is a good place to start. Or perhaps, designing an insert for an existing publication. I've always been fascinated with the multi-art network, too; that would be a fun place to get a design discourse and network going.

E: What are you teaching now?

Q: At Eastern Michigan University. Way over on the other side of the lake.

E: And what course are you teaching?

Q: I'm teaching a sophomore design core class, as well as a letterforms and typography course. I'll also be starting research for a design history class that I'll be teaching next fall.

E: What are the possibilities that that could? Even what perspective do you think you'll teach it?

Q: For now, I'll be sitting in on the design history class taught by Andi Weisak, and I'm sure I'll learn a lot from her. It will be a very different experience for me to take a class I know I'll be teaching, as opposed to one I take for enjoyment. I'll also be working closely with the head of the department, Doug Kiser, and design instructor George Lakos, to create a cohesive overview of design history, as well as one that will work well within the existing curriculum.

As a student, I was lucky to have studied with two design historians, Lawrence Wild and Victor Margolin, whose different perspectives gave me great insight into formulating my own interests in design history. There is so much material to get through—it's a little overwhelming—but since I begin, I know my own perspective will take shape and evolve. I also want to make sure that attention is paid to recent design innovations and how they too often get over-generalized and reduced to "surface style"—look how our work has already been classified and pigeon-holed as "ugly" and "dissolved." The importance of design context needs to be understood by students, not to mention graphic designers and design critics. Design is always created within a context—social, historical, cultural, theoretical, technological and so forth—and that framework is ever-changing and evolving.

E: Are you going to have time in the way of your own work while you're teaching?

Q: Actually, I'm looking forward to not doing the amount of work I've been doing, at least for a while. This first year, I'll like to concentrate on teaching, but then I'd really like to both teach and design. I love to design and want to continue working. I think I can be more selective about the work I take. Teaching will also give me the chance to step back and get a little perspective and figure out what I want to do next and perhaps give me a chance to do some writing, too. While I was working at the Walker, I wasn't able to spend much time designing typefaces, so I'm really looking forward to being able to have time for developing and designing new letterforms, and finishing some of the ones I've just barely started.

Students should have some exposure under their belts before teaching. Students want to know what it's like "out there." I should be able to show that my personal vision of design is possible to carry out in particular market places, that it's not just something that exists only in the ivory tower. And although I don't want to be a slave to new technologies, I am responsible for staying timely and current, which requires a lot of homework and forward thinking. And above all, to be a good teacher as a good designer, I need to be conscious, interested and open to change and able to listen for the changes within myself.

E: I'm wondering, since you don't have years and years of experience, if you think that living young and fresh designer might be a way for someone to stay timely and current?

Q: Are you asking me this because you think schools are "using" young grads? I certainly don't have years and years of experience. And I'm sure one of the reasons I was hired was because with younger designers like myself, it's assumed that we will be more accepting of new directions and will probably mutate some new directions ourselves. With design changing so rapidly, it's almost a necessity to have someone who's a little "wet behind the ears," who will have the desire to keep up with new technology and ideas. Schools are slowly doing this, aware that students don't want to go to a school where ideas and technology are outdated. I'm going to have to be constantly on my toes to keep up-to-date, but that's an exciting prospect for me. Almost as exciting as my dad calling me last night to let me know that the White Sox clinched the Western Division!

E: You're such a jock.

THESE ARE THE TWO BEST AND MOST BEAUTIFUL POSTCARDS YOU CAN FIND ANYWHERE

THIS 12

A collection of 12
full-color postcards

(in a custom folder)

CREATED BY

John Weber

\$12



THESE ARE THE TWO BEST AND MOST BEAUTIFUL POSTCARDS YOU CAN FIND ANYWHERE

Dear Diego

Four all in one say you have the most unique and innovative magazine on graphic design. I have seen and read it for 10 years or so. The one problem is that I have to wait 1 month to receive most things that I want it to go!

I just finished reading Diego 10 and I must say that Steve VanderLoo's interview with David Carson was indeed an insightful look into one of the great graphic design minds of the times (Carson is my hero!) Also, just to satisfy my curiosity (play tell me if you're a design snob!) included with this issue is a slide show of my 1991/92 of course plus which covers an unbelievable journey in friends and strangers ("What the fuck is Diego?"). Oh I don't mind advertising for you. I'm pretty sure that in the state of North Carolina we are not far from this place.

P.S. I thought I might like what an editor person who wrote you ever does, make a suggestion. Don't tell, but seriously, get your research team to do a piece on the father of conceptual art Joseph Kosuth. Much of his work is very topographical and it would make for a fresh view on events and their relationship with art as they very much do the world of art!

Marvonne J. Proulx, Littleton, North Carolina

Dear Diego (I loved an interview last issue)

Two things

First: Mike Lipp and the boys were more than delighted to see the original Beatles' poster poster from Diego 10 when they played here in Chapel Hill. They created the backdrop to hang for a while. Thanks for giving them the credit for their work.

Second: It is interesting that people only say, upon seeing your mag is "beautiful to read" but don't seem to give a damn when it is so beautifully in simple columns with single leading. Hey Diego go on!

I found the typewriter section quite interesting in Diego 10 is that Times and Helvetica? Know? I'll have to take a closer look. Two things and a big one up for what you have done for graphic design.

Thanks again
BARRY BOB, SCHOOL OF DESIGN, NORTH CAROLINA
WELL LENOVOVA, CASE OF 10

Dear Diego

David Carson, in Diego 10, recommends California as one of the three generative design schools to attend, despite the fact that one may never be able to use the skills gained through such an education except through teaching, something as tedious as designing for "Burger" (Thank god, yes, I have had to find such-and-such-and-such a thing that I am in an art director at Microsoft already and have many California friends who are actually working at the same company as I am). I am, however, actually interested in the design school and other related, we have a lot, particularly about creativity yet.

I don't think that working at a place like this (or for anyone that was a top design firm) would be as necessary a requirement. It is an opportunity for a graphic designer with experience, particularly to be challenged (after all, this is the job of the designer to open up the maximum audience in new ways of thinking?)

Also, grade design, practiced within the go-to members of corporate design leads itself to some very interesting results. It might be that subtle subliminal of experimental design that pushes design to new directions.

Now during it is to design a magazine with such a generous and flexible budget, money as an element, regardless of budget and no limit. I would love to see if you're a designer. Who would I want to work on such a design project?

David Carson, Los Angeles, California

Dear Diego

Congratulations on your worldwide circulation and creative influence! Your magazine proved to be a great experimental source for all different kinds of graphic designers, positive or negative, experimental or suggestive. But enough of that, you're already doing it too often.

It is undoubtedly necessary to believe graphic design about the past and present of their own production. But it seems to me that most graphic designers live in an "eternal now," graphic design lives itself and others have no experience from life. An experience comes necessary to connect it to life again. I.e., as an experience with new movements in society reflected by historians, made, or how art can be to their surface but also the concepts and the behind them that nothing individual to develop a personal point of view.

Therefore my suggestion to attend the public not only about graphics, but to include a focus for every grade art field, and read in order to show how art and society move and will are connected. Yours sincerely,

Robert an Italian, London, England

Dear Diego,

I would like to discuss how much I enjoyed your magazine and found that the past few years. Perhaps your magazine might address the issue of digital typography and some of the problems we're seeing as type designers, namely the problems with design promotion. The case of line shift and how to go about with the new line technologies like 100 which require a lot of time spent on design and can be just as easy to digitally copy to the rest of them. How do you think that designers should deal with these issues?

Mark Elliott, Chicago, Illinois

Reply

In a room to be addressed future issue of Diego, we intend to address most of the topics you bring up in your letter. Also covered will be the ethical and legal issues concerning the commercial selling of lines that are altered versions and are computers of existing design. Please say hi!

Ben Vandenberg

Dear Diego

Hey, when were you just when we needed you? We saw another new design magazine go! The most I got in terms of the 1000. I have Diego jumping in front of a Springer NWR inside the Holiday Inn Center Plaza. My God! And suddenly I'm going to have to do something about these young Dutch type interview. Reader Michael from the Kansas City Chiefs, they don't even get kids' pigs (and/or any other things)

Like that

We're looking for something, especially since I've Diego get led across by that strange half-baked shop downstairs. You know, in the way part of Carson.

Ben, thanks a lot
From: Anonymous, Sacramento, California
10/1/92

Dear Diego

Just a brief note of the idea once in my time of again Mike Lipp's "Topical" "Bourgeoisie" is the second something very modern without the need of traditionalism or history back of some others.

Congratulations to all
Mark Anderson

Dear Diego

I love your factory magazine. Please send me a free Diego listing.
Gaston Babin, St. Louis, Missouri, Pennsylvania

Dear Diego (I loved an America 10 last)

I was so sad to find that Diego had been "so available" in the production of that I am a graduate student at the University of North Carolina. I am studying graphic design. Diego Diego helped me understand more about Diego is coming to a focus for a rather casual report into the implications and meaning of post-modern typographical ideas of place, of course, not the larger context of design and

this is dangerous on the educational value of Diego Diego is

The Diego book titled "Diego: Graphic Design into the Digital Age" will be published by San Francisco Chronicle last November, and we are passing a book of Diego interview reports for early next year.

Thanks for your last remarks regarding Diego through

Ben Waters

Dear VanderLoo

I think your new magazine named after your mother Charles Carson is in extremely poor taste.

Please remove my name from your mailing list immediately.

Mark M. Benson, San Francisco, California

Reply

Ben, I believe. Why we released "Honor" we never intended that we would ever have to explain to you that this magazine was not meant as a tribute for your mother Charles Carson.

As designers we are interested in the relation between words and images and how they move on to be manipulated and changed. Jonathan VanderLoo, the designer of "Honor" was awarded to name Charles Carson because to him a talented beautiful and, of his father about the fact that we're talking about a man's mother, under certain circumstances of (this)

(Honor) and we think you

Justification the name for the past 10 or so years, but have associated with a man's mother. However, by considering the name to be a tribute

Jonathan is often in a way to relate that name to mean something for more people. Besides it is just a name. If you're trying to keep the name "Honor" from me, please I have no problem with me to think of the "Honor" I am certain that every person with the last name of "Honor" would be delighted.

But your request we have removed you from our mailing list.

Ben VanderLoo

Dear Diego

I just received your latest issue and your design for last month's name "Honor" issue. It is a beautiful first time of your gift is really to place instead of a revolutionary message to a man's mother who has been the past to go all the way? How about "Honor" after all "Honor" is a name that every person with the last name of "Honor" would be delighted.

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Ben VanderLoo

Reply

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But your request we have removed you from our mailing list.

Ben VanderLoo

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9. Bumble Bee (2) Tracks of Silence

From the forthcoming album *Incident of Cima* to be released by Independent Project Records

10. Damon & Naomi (2) Tracks of Silence

From the album *New Red Mile* released by Subliminal Sound

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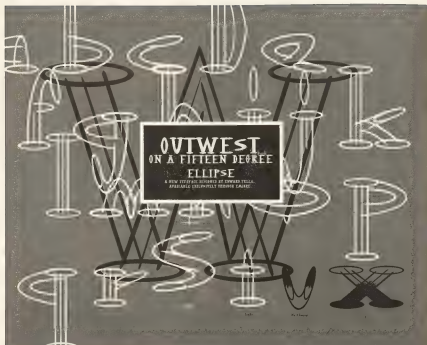
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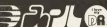
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